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ART AND PROGRESS

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WANTED: STUDENTS OF INDUSTRIAL ART

There are three viewpoints from which the subject of industrial art must be considered. First, in its relation to the individual; second, in its relation to the public at large, and third, in its relation to the nation. The individual primarily represents the producer; production is divided into two parts, hand work and machine work.

In his paper on the "Relation of Industrial Art to Education" Mr. Walker quite conclusively shows that remunerative employment awaits those who are capable of producing handmade articles of artistic design and fine workmanship. It has been found by those who have

made a careful investigation of the situation that the same is true in the field of industrial art, that lucrative employment awaits those of capability and training. Furthermore, when the director of one of our largest schools of industrial art was asked not long ago how many of his graduate students "made good," he replied, "All." This did not mean, of course, that every student in the school attains distinction, for many occupy, in the scale of the world, very modest positions, but each one is capable and in almost every instance does earn a living wage in congenial occupation. This means much. Compare the output of this school of industrial art with the majority of the schools of fine art. Take a school of about equal size—say an enrolment of one thousand students. In the school of fine arts out of this number one may win distinction, ten may achieve success, but what of the nine hundred and eighty-nine? The training in the art school fits for nothing else but the career of artists; indeed, unfortunately, it is apt to unfit the student for any other field of usefulness, with the result that the average of efficiency is reduced and a large number of potentially capable workers are lost to the State.

There is probably nothing more pitiable than the scores and scores of untalented students who are to-day, in this country, filling to overflowing the excellent schools of fine arts which public-spirited citizens have established and in many instances partially endowed. Unhappily in numerous cases the students do not seek the school—the school seeks the students. They are not impelled by overweening ambition to work, and if necessary to starve, to become artists, but are attracted to what seems a pleasant and paying profession by tales of great success, and by illustrated catalogues which, without intent, are not strictly honest. Every school covets success and takes pride in achievement. This is a day when boasting is current coin. We thriftlessly use up our largest adjectives, as it were, on "the small shower" and have literally none left for

"the deluge." No harm is intended, but much harm is done. We are encouraging inefficiency, lowering the standard of our art, reducing the wealth of our nation—that wealth which really signifies. What is the remedy? As we see it, a turning of the stream into the channel of industrial art, more stringent standards, and greater insistency upon efficiency.

The genius is the great stumbling-block in the way. He, or she, it will be argued, may not be sufficiently encouraged, may languish and die. But turning back the pages of history it will be noted that genius does not have to be encouraged, that in spite of obstacles it will make its way persistingly to success. We need not fear for genius. It is the one-talented many who require guidance and aid. And why should not these be directed to the rewarding occupations included under the comprehensive title of "industrial arts"?

Because a man or woman designs jewelry or fabrics, makes wrought iron or silver, is not to say that he or she shall not paint and exhibit pictures provided the opportunity offers and the ability is at hand. Indeed, the chances are that a good designer or craftsman or industrial art worker will paint a better picture, or else will have wisdom enough to recognize his or her limitations and therefore not exhibit it, than one who is expert in nothing and does not possess a knowledge of the elements of truly fine art.

We need good designers; the people who constitute the public are demanding more artistic production; save only in the matter of design our nation stands foremost among nations of the world in manufactures. There is opportunity along these lines; the way is open.

The Toledo Museum of Art is holding a Perry Centennial Exposition during July, August and September. The catalogue contains a number of interesting items associated with this event, including portraits by Gilbert Stuart, Thomas Sully, and other early American artists.

NOTES

MR. CHARLES
M. FFOULKE ON
TAPESTRIES

In October Mrs. Charles M. Ffoulke will issue an elaborate work on "Tapestries," comprising material collected by her husband during the last twelve years of his life. Mrs. Ffoulke's keen interest and first-hand knowledge has well fitted her for this task.

A biographical sketch of Mr. Ffoulke's life by Mr. Glenn Brown will serve as an introduction, and the following extracts will indicate both the scope of Mr. Ffoulke's work and the active part he played in establishing the American Federation of Arts.

"Association with men who were writing, or who had written, on the tapestries of their respective countries, naturally brought to his mind the need of a work in English on this subject, to educate our people and to arouse their enthusiasm for one of the noblest and most stately forms of decoration. In 1892 he determined to write such a work. Entering upon his great undertaking with his usual zeal, energy and intelligence, he proposed a work in three volumes: first, 'The History of Tapestries from the Early Copts to the Present Day'; second, 'A Full Description of the Barberini Tapestries'; third, 'A Description of the Art in the United States and Famous Tapestries Owned in This Country.' Although he worked zealously for seven or eight years collecting materials for this truly monumental work, it was never completed. A large part of it while in manuscript was accidentally destroyed. He bravely started again, and left many of his notes, completed descriptions and criticisms and monographs among his papers at his death. These are the basis for the forthcoming volume.

"Having thoroughly studied the subject he was anxious that America should profit from the art industries. He took an interest in the Fine Arts Commission and kindred bodies and it was his ambition to have associations from all parts of the country join in appreciation of art. In 1908 Mr. Ffoulke determined